CANADIAN ART LIBRARIES

newsletter

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EDITORIAL

The two articles in this issue of the CARLIS Newsletter are about photograph collections in two of our Canadian libraries. The one is the historic photograph collection at the Vancouver Public Library, the other, the microfiche set of the Witt Library Collection of photographs in London at the National Gallery Library, Ottawa. Photograph collections are becoming of increasing importance in Fine Arts libraries especially with the numbers of sets of reproductions coming on the market in some form of micro-reproduction.

I would again request members who are interested in either writing book reviews or short articles for the Newsletter to send them along. All submissions will be gratefully received.

If possible, I am hoping to produce a third issue of the Newsletter in late May just prior to our meeting in Toronto. The Toronto meeting promises to be most interesting as you will see by the program printed elsewhere in the Newsletter. Our thanks must go to our Toronto members who have been able to organize the program for us.

The deadline for the May issue will be May 4. Be sure to send along your newsworthy items.

Melva J. Dwyer, Editor
CARLIS Newsletter

CARLIS AT CLA, TORONTO, June 7-11, 1984

Thursday, June 7	1:30 p.m.	Tour of the Library in the recently renovated Royal Ontario Museum
	3:00 p.m.	Tour of the George Gardiner Ceramic Museum recently opened to the public
Saturday, June 9	9:00 a.m. to 4:00 p.m.	CARLIS workshop and business meeting. Meeting room, Art Gallery of Ontario.
Monday, June 11	1:30 p.m. to 4:30 p.m.	CARLIS tour of McMichael Gallery, Kleinburg.

I have been told that the tours will be limited to 15, if you are interested in the tours be sure to sign up early.

The Witt Fiche in the National Gallery Library

Art librarians are well aware of the impact microform technology has had on their collections. The many museum and art dealer collections and catalogues illustrated on microfiche and film have afforded library users access to visual documentation never before available. The Victoria and Albert Museum Collections and Christie's Pictorial Archive on microfiche are just two examples of collections available commercially through microfilm companies such as Mindata. The Library at the National Gallery of Canada has a growing collection of microforms. In 1982, this growing collection ballooned with the acquisition of the Witt Library on fiche, a set not available through commercial sources. There are more than 4600 fiche, enhancing the Library's visual resources by more than one million images.

The Witt fiche is a remarkable acquisition for the NGC Library for two reasons. The Witt Library itself is one. Begun as a private collection by Sir Robert Witt in the 1890's in Oxford and continued in London in the 1920's and on until he donated the entire collection to the Courtauld Institute in 1952, the Witt Library is one of the largest pictorial archives in the world representing European and European-inspired paintings and drawings. Secondly, only a very limited edition of five fiche sets were produced. The microfilming of the Witt Library, funded by the J. Getty Trust, began in 1978 and was completed in 1981. One set went to the J. Paul Getty Museum. Other sets were acquired by the National Galleries in the United States, Australia and Canada. The last set was divided between the Yale Center for British Art and the Hague.

The Witt Library comprises photographs of paintings and drawings in public and private collections, and reproductions taken from books, sales and exhibition catalogues, magazines and newspapers. These reproductions are arranged by national school and then by artist. The accompanying Checklist of painters c.1200 - 1976 represented in the Witt Library (1978) is arranged by artist, noting the national school of each thereby indicating their location in the Witt Library/fiche. The Checklist is a useful tool in itself listing names of artists sometimes not to be found in other standard biographical dictionaries.

Using the Checklist and the fiche is not always as simple as the alphabetical arrangements would have one believe. Since the microfilming was done directly from and according to the photographs as they were arranged in their boxes on the shelves, the microfiche reflect any idiosyncrasies of the filing. The Witt's practice of shifting an artist's placement backward or forward out of the alphabetical sequence so as to group their work separately in one or several boxes can result in some confusion for the user consulting the fiche. It is important, therefore, to notice on the fiche heading the fiche number, the letters indicating the artists included, and, as well, the box numbers. The Index to the Witt library lists only those artists whose reproductions occupy more than three boxes and so many artists represented in the fiche do not appear in the Index. It does serve the purpose of dividing each artist's work into subject categories and indicating their location in the boxes.

Certainly the most disturbing problem with the Witt fiche is the number of fiche which were over-exposed in the filming or in the fiche duplication process. Some fiche are so dark that the images are obscured beyond recognition and the identification illegible. The Witt fiche, being limited to five sets, had a very high purchase price, extremely high compared to the price of fiche sets available on the market. It is therefore doubly perplexing that the quality of the fiche be so uneven for the relatively high cost.

The information identifying each reproduction depends a great deal on the source of the reproduction, many have nothing more than artist and title, while others have entire pages devoted to listing exhibitions and provenance. John Sunderland, the Witt Librarian, reports in Art Libraries Journal (vol.8 #2 Summer 1983) that the staff at the Witt have undertaken, again with funding from the Getty Museum, a computerized index to the collection. This will involve descriptive cataloguing of each item. In addition, they will be creating a subject description for each item following the Iconclass System designed by Professor van der Waal. While Sunderland estimates twenty-seven years before the project is completed, the new information avenues that will be opened to this vast pictorial archive make it a worthwhile endeavour.

Susan Hasbury
Documentalist
National Gallery Library

Barrett, Anthony A. and Rhodri Windsor Liscombe. Francis Rattenbury and British Columbia: Architecture and Challenge in the Imperial Age. Vancouver: University of British Columbia Press, 1983.&29.95.

This is one of the most recent University of British Columbia Press publications which is noteworthy for several reasons. It is one of the few monographs written to date about an architect practicing in Canada and linking him with his social milieu. There are also over 200 black and white reproductions of photographs and architectural drawings in this 391 page book which are grouped by chapter rather than at the center or end of the text.

The authors, who are members of the UBC faculty in the departments of Classics and Fine Arts respectively, used source material whenever it was available to identify and describe the various architectural projects. Personal interviews and letters, previously unknown, helped to develop a picture of Rattenbury's personal life and character.

Rattenbury, who arrived in British Columbia in 1892 and whose rather unhappy life ended in tragedy in 1935 after his return to England, played an important role in the development of architecture in British Columbia for the first twenty years of this century. He obtained many government contracts and was also the official architect for the C.P.R. at a time when they were planning hotels for the western provinces. Some of his most important work: the British Columbia Legislature Buildings, the C.P.R. Offices and the Empress Hotel, all in Victoria, remain outstanding landmarks overlooking the inner harbour of the city.

While pursuing his architectural career, Rattenbury also invested heavily in land in the then undeveloped north of the province along the proposed route of the Grand Trunk Pacific Railway. He saw the region as being ideal for future settlement but most of his land speculations ended in litigations with the government rather than financial gain.

By thoroughly documenting Rattenbury's architectural and financial careers, Barrett and Liscombe have written a book which cannot be called light reading. However, it is a work which will prove to be invaluable to students and scholars in pursuit of information about the early architectural history of British Columbia. Meticulous footnote references are included together with a bibliography of works written about Rattenbury. An extensive index lists the buildings according to location with bold type being used to show Rattenbury's commissions.

For those interested in the intrigues and mysteries of Rattenbury's personal life, they would do better to read Recksten's Rattenbury or Haver's Tragedy in Three Voices: the Rattenbury Murder. For architural research, however, this book is a veritable mine of information about not only Rattenbury but also all other architectural work being done in the province at this time.

HISTORICAL PHOTOGRAPHS, VANCOUVER PUBLIC LIBRARY

The Historical Photograph Section of the Vancouver Public Library has entered a new era. Founded in 1965 by Ron D'Altroy from a small group of photographs in the History Division, the collection has grown to 150,000 images of all aspects of life in B.C. and the Yukon. Housed and adminstered independently for nineteen years, the collection is in the initial stages of integration into the Fine Arts Division.

Among the collections at the Library are photographs of the Dominion Photo Co., King Studio, Mattie Gunterman, Edwards Brothers, Philip Timms, Bailey Brothers, Leonard Frank, Johann Helders and the Vancouver Province. The diversity of views of British Columbia and the Yukon, their geography, industries, people and development make these photographs of interest to architects, restauranteurs, historians, artists, archaeologists, students and the general public.

It is significant that the photograph collection has become part of the Fine Arts Division. Beyond a more complete reference service to the public, the integration marks a philosophical transition. To this time photographs have been viewed as documentary evidence of historical events. Their artistic importance and graphic pleasure has been less emphasized. This union will enhance recognition of photography as a fine art and will lend attention to the work of B.C. photographers. With the use of companion resources such as the Canadian artists file, the Vancouver building register and the picture file, the use of photographs for research and for pleasure will grow alongside the Library's monograph collection.

Increased public access, of course, increases the possibility of damage to the photographs. It is the library's hope that physical relocation and a greater number of users will not harm the photographs if the same standards of storage and handling are maintained.

There is in this union, of historical photographs and the fine arts, a very great possibility that the best of the worlds of librarianship and archival administration will be achieved.

Leslie Ross
Visual Materials Librarian
Historical Photographs Section
Fine Arts & Music Division
Vancouver Public Library

PEOPLE NEWS

Sherrill Cheda, who has been executive director of the Canadian Periodical Publishers Association for the past four and one half years, was appointed registrar at the Ontario Arts Council according to an announcement which appeared in Quill & Quire, November 1983.

Congratulations are in order for Dr. Francess Halpenny, editor of The Dictionary of Canadian Biography and former dean of the Faculty of Library Science at the University of Toronto. In December she was awarded one of two Canada Council Molson Prizes, an amount of $50,000 for contributions to scholarship and publishing. The other 1983 winner was choreographer and director Brian MacDonald.

J. Russell Harper a pioneer in Canadian art history died in November, 1983. Harper is particularly well known for his book Painting in Canada which was one of the first good text books produced on the subject of Canadian art. He was also curator of Canadian art at the National Gallery of Canada, a Fellow of the Royal Society of Canada and an officer of the Order of Canada.

Judith A. Hoffberg, editor and publisher of Umbrella and founder of ARLIS/NA has been awarded a Fulbright grant to New Zealand to work on the archives of sculptor and animated filmmaker Len Lye.

Michelle Laing, Assistant Librarian, Architecture and Fine Arts Library, University of Manitoba was elected Canadian representative to ARLIS/NA. Michelle is also the book review editor for the Bulletin of the Society for the Study of Architecture in Canada/Société pour l'Etude de l'Architecture au Canada.

Linda Milrod of Halifax was appointed curator-director of the Mendel Art Gallery effective January 2, 1984. Ms Milrod has most recently been director of the Dalhousie Art Gallery.

Pat Parnell, one of our members, as reference librarian in the Education Library at the University of Saskatchewan in Saskatoon, edits the Education Libraries Newsletter.

A lead article about Douglas Cardinal, the Canadian architect whose design was selected for the new Museum of Man to be built in appeared in the Toronto Globe & Mail, Saturday February 11, 1984.

Canadian painter and muralist Ronald York Wilson died in Toronto at the age of 76 in early February. He completed 15 murals during his lifetime for corporate clients, probably the best known is the one which is in the O'Keefe Centre, Toronto. His paintings are to be found in collections in Canada and galleries worldwide.

Two Canadian sculptors Liz Magor and Ian Carr-Harris have been selected to represent Canada at the 41st Venice Biennale in the summer of 1984.

KIKUYU MAKONDE BENDE SHAMBALA CHAGA

DONATIONS NEEDED!

IFLA Art Libraries Section

ART OF EAST AFRICA SLIDE PROJECT

KAMBA GANDA KEREME LUYIA SUKUMA KARAMOJONG ZARAMO YAO

POKOT BORAN LUO ZIBA SAMBURU MASAI NYORO NYAMWEZI

The 1984 IFLA annual conference will take place in August in Nairobi, Kenya. On that occasion the Art Libraries Section will present a collection of slides of East African art to a designated library in Nairobi.

In keeping with the Section's mandate to encourage awareness, understanding and discussion of art through art library collections, the Section looks forward to the opportunity to make a contribution to the cultural life of Kenya, and to the library community there. We hear time and time again how the citizens of many African regions grow up unaware of their peoples' rich cultural heritage. The works of art that represent that heritage for the most part are far away in foreign museums. The aim of the IFLA project is to gather from as many sources as possible a group of slides representing the arts, crafts, design and architecture of present day and historical East Africa. Today this region includes Kenya, Uganda and Tanzania. The slides will be accompanied by a computer-produced catalogue, and further documentation in the form of journal articles and other printed sources.

We urge our library colleagues who are in a position to contribute slides of objects in their own collections, or slides made from book illustrations to participate in this important project. Any donation, however small is welcome. If the collection contains duplicates it simply means that more slides will be available for circulation. All donations will be acknowledged in the presentation catalogue.

Please send unbound slides together with cataloguing information by May 31 to:

Mary F. Williamson, Fine Arts Bibliographer
Scott Library, York University
4700 Keele Street
Downsview, Ontario M3J 2R2 CANADA

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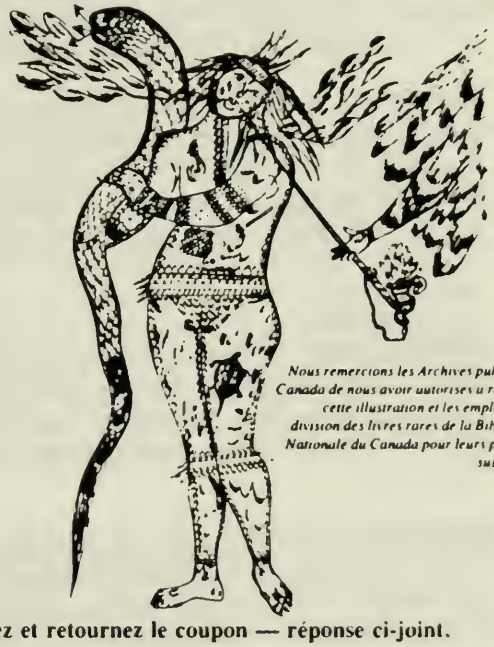

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NEWS NOTES

ARCHIVES OF AMERICAN ART has expanded its activities on the west coast of the United States. Los Angeles is to have a complete set of the archival material on microfilm quite soon. This will be as well as the set which has been in San Francisco for some years. In the Pacific Northwest an archives office has been established at the Seattle Art Museum where the Northwest Oral History Project is centered. It is a two year project coordinated by Sue Ann Kendall.

CONTEMPORARY CANADIAN ART RESOURCE CENTRE STUDY is a grant project which is studying the feasibility and implementation of a slide and bibliographic distribution centre for contemporary Canadian Art. It is proposed that such a centre would maintain biographical data files on contemporary Canadian artists and their work. Any ideas or questions concerning this study may be directed to: Peter Langlois, Contemporary Canadian Art Resource Centre Study, 157 Nicholas Street, Ottawa, Ontario K1N 9C2.

GEORGE R. GARDINER MUSEUM OF CERAMIC ART is to open in Toronto in March, 1984. It is housed in a new building at 111 Queen's Park across the street from the Royal Ontario Museum and is a collection of international importance unequalled in North America.

THE GETTY TRUST plens to build a new Center for the History of Art and the Humanities as well as a Conservation Institute in West Los Angeles. A museum will also be included, together with a library of 450,000 volumes and more than two million photographs. The centre will cost more that one hundred million dollars.

THE LEIGHTON ARTIST COLONY at the Banff Centre opened in January,1984. It is Canada's first artist colony dedicated to year round use by professional artists. The colony is designed to accomodate eight artists. Established writers, visual artists and composers are eligible for residency as are some younger artists of promise. For applications contact: The Registrar, Banff Centre, Box 1020, Banff, Alta. TOL 0C0.

THE MACDONALD STEWART ART CENTRE, GUELPH, ONTARIO has undertaken to develop, over a 10 year period, a major outdoor sculpture garden on its site. The garden will be called the Donald F. Forster sculpture park. The first sculpture is Passages by the Canadian artist Kosso Eloul.

ROYAL BANK OF CANADA ARCHIVES established in 1977 to preserve materials of permanent interest and historical value. The holdings include corporate papers, publications, memorabilia and a photographic collection. Approximately 10,000 photographs of bank buildings together with information about the architects are in the collection. The archives are open to staff and members of the public from 9:30 to 4:30 Monday to Friday, anyone wishing to do research should make an appointment with the archivist. The Royal Bank Archives are located at:
5 Place Ville Marie, I.B.M. Building, 13th Floor, P.O. Box 6001, Montreal, Quebec, H3C 3A9, phone (514) 874-2104.

SHELL CANADA GALLERY in Calgary was scheduled to close at the end of 1983. Shell Canada Reources Ltd. has met its original objective with the completion of the Shell Canada Collection.

ARLIS/UK is holding its annual conference at Hertford College, Oxford, 12-15 April this year. The theme is Acquisitions in art and design libraries which is being broadly defined to include the world of art publishing and bookselling. If any CARLIS member is fortunate enough to be in Oxford at that time, they should contact Irene Whalley, 65A Kensington Mansions, Trebovir Road, London SW5 9TD for further details.

LIVRES D'ARTISTES was the subject of a competition organized by the Galerie Aubes 3935 in Montréal in the fall of 1983. The Minister of Cultural Affairs, Quebec, the Government of Canada and the Canadian Arts Council gave their support. 150 artists participated, the most being from Quebec. An exhibition of the prize winners and runners up was held at the Galeries Aubes, November 23 - December 11, 1983. The exhibition will travel throughout Quebec and some other areas of Canada.

The 5th Annual Canadian Conference of Medieval Art Historian is to be held at the Universite de Laval, Quebec, 8 - 9 March, 1985.

The Canadian Committee of the Corpus Vitrearum was officially established in November at the 4th Annual Canadian Conference of Medieval Art Historians, Victoria. Dr. Maija Bismanis, Department of Art History, University of Regina is Secretary. Anyone knowing of stained glass in Canada from the Middle Ages through the 19th century or wishing to particiapte in the study of stained glass should contact Dr. Bismanis.

Photographic Historical Society of Canada. 10th Anniversary celebration. Photo Heritage 1984. The First Symposium dealing exclusively with Canadian Photographic History, York University, May 25 - 26, 1984. For information contact: Marjorie Addison, 18 Cheyenne Drive Scarborough, ON M1J 2Y6.

Society for the Study of Architecture in Canada/Société pour l'étude de l'architecture au Canada is meeting with the Learned Societies in 1984 at the University of Guelph, Guelph, Ontario. For further information about the meetings, June 6 - 9, contact: Box 2935, C.P. 2935 Station D, Ottawa, ON. K1P 5W9.

The Universities Art Association of Canada/Association d'Art des Universités du Canada is meeting in Montreal, November 7 - 10, 1984. A second call for papers has been issued by the president, Eric Cameron. Subjects include Architecture in two dimensions; The art of classical antiquity; Medieval art and architecture; Patronage in Italy, 1300-1700; Nineteenth century art; Canadian architecture before 1900; Canadian popular, traditional and ethnic art; The art of Quebec; Women critics, art historians and archeologists; Contemporary art questions art history; Uses and abuses of artists' statements by scholars; Modern art: ideology and art 1848-1945 as well as several panel discussions.

PUBLICATIONS

AGNS JOURNAL & CALENDAR is the name of a new publication being issued by the Art Gallery of Nova Scotia. The first issue is dated November 1983 - April 1984. The publishers plan to issue three times a year at $1.00 per issue. To obtain copies write to: Art Gallery of Nova Scotia, 6152 Coburg Road, P.O. Box 2262, Halifax, NS B3J 3C8.

ARTS & CULTURE OF THE NORTH is a newsletter devoted to Eskimo art and culture. Obtainable from Arts & Culture of the North, Box 1333, Gracie Square Station, New York, NY 10028.

A poster entitled THE SAFER ARTS: POTTERY AND CERAMICS has been issued by the Canadian Department of Health and Welfare. This is the first of a series on Health Hazards of Arts and Crafts Materials. Requests for copies of the poster should be sent to: Public Affairs Directorate, Department of National Health & Welfare, Brooke Claxton Building, Ottawa K1A 0K9.

ISSUES is a relatively new periodical being issued in Vancouver. It's editorial board is composed of artists who were responsible for the October Show mounted in Vancouver as an alternative to the Vancouver Art Gallery's opening show. Subscriptions to ISSUEScan be obtained from: ISSUE Subscription , 204 - 1120 Denman Street, Vancouver, B.C. V6G 2M8. 10 issues, $12.00.

POSITIVE, a Newsletter for slide and photograph curators of Visual Arts in Canada is edited and distributed by: Brenda MacEachern, Slide Curator, Visual Arts Department, University of Western Ontario, London, ON N6A 5B7. $4.00 a year.

STUDIO INTERNATIONAL, October 1983 had a flyer in the issue which listed the subjects for their proposed issues for 1984: April, Reviews from Australia, Video, U.S.A. and United Kingdom; June, German issue; October, Spain today; December, Art publishing and art book reviews.

STANDARD REFERENCE RESOURCE DIRECTORY is the first Canadian directory of sources and services to the design trade. Available from: Source Handbook Publishers, 1 St. Clair Avenue West, Suite 1200, Toronto, ON M4V 1K6. $25.00.

A membership to the Vancouver Art Gallery no longer includes a subscription to their magazine VANGUARD. However, they are now publishing a MEMBER'S CALENDAR on a bi-monthly basis. February/ March was the first issue.

"The Women's Cultural Building Competition." Section a 1 no.6: 12-17, December/January 1983/84.
Publishes the results of the Toronto Women's Architectural League competition for the Women's Cultural Building Collective.

"Works of Douglas Cardinal." The Fifth Column 3 no.3/4: 20-3, Summer 1983.
Gives a fairly extensive coverage of the works of the architect whose design has been selected for the Museum of Man in Hull.

Architects Forum v.3 no.6: issue, 1983. Has coverage of the AIBC annual awards, the Saskatchewan Association of Architects awards and the Governor General's annual awards.

Ashton, Cynthia. "Canadian Dance Critic Conference November 6-12, 1983." Vandance XII no.1: 9-11, Winter 1983.
A report on the first Canadian Dance Critics' Conference held in Vancouver in November 1983.

Belier, Patricia L. "Photographic Research - Sources and Methods." Photographic Canadiana 9 no.4: 8-11, November-December, 1983.

Bloomfield, Elizabeth. "Bibliography: Recent Publications Relating to Canada's Urban Past/Bibliographie: Contributions recentes a l'histoire urbaine du Canada." This bibliography appears every year in the October issue of Urban History Review. There are some architectural references included with a coverage from coast to coast.

Braide, Janet. "Architectural Drawing in Quebec." Canadian Collector 18 no.6: 31-33, November 1983.
Describes an exhibition held in Quebec City to celebrate the 375th anniversary of the founding of the city.

Bridger, Paul. "Expo 86 Modular Exhibition Pavilion." Wood World 11 no.4: 2-5, 1983.
Expo 86 in Vancouver is to have modular pavilions for the exhibitors. This article describes the design which has been selected.

Canada Designs is the issue of Print XXXVII: November/December 1983.
A number of profiles of Canadian designers, illustrators and photographers are given considerable coverage.

Canadian Architect 28 no.12: December 1983.
This issue covers the 1983 Canadian Architect Awards of Excellence for 1983.

"CLA Endorses Canadian Accreditation," Quill & Quire 50 no.1: 21, January 1984. A special CLA task force has been established by CLA to investigate this rather contentious issue.

Eckhardt, Ferdinand. "Twnety-one Years at the Winnipeg Art Gallery: a Memoir." Arts Manitoba 2 no.3: 53-59, Summer 1983.
Excerpted from an unpublished book by Dr. Eckhardt, former director of the Winnipeg Art Gallery.

Evernden, Neil. "Beauty and Nothingness Prairie as Failed Resource." Landscape 27 no.3: 1-8, 1983.
Linking human response to the landscape environment, the author finds that the Prairies (Canadian in this case) "thwarts the voyeur and resards only those who submit to its regime."

Fowler, Pauline. "The Toronto Eaton Centre and its Precedent, the Gallerie in Milan." The Fifth Column 3 no.3/4: 84-6, Summer 1983.

Freschi, Bruno. "Wickaninnish Pacific Rim Marine Interpretive Centre." Wood World 11 no.4: 9-11, 1983.
For those who have ever spent time at Long Beach on the west coast of Vancouver Island this will bring back memories.

Garcias, Jean-Claude. "People's Opera, Stitching up Paris?" Architectural Review CLXXIV no. 1042: 21-35, December 1983.
A report of the Paris Opera House competition with the winning plans of Canadian Carlos Ott and the other award recipients.

Gatt, Debbie. "At Home in Canada House." Studio International 196 no.1002: 54, October 1983.
A brief review of the exhibition Canadian Landscape which was held in Canada House, London in the fall of 1983.

Glowen, Ron. "Vancouver's New Art Space." Artweek 15 no.1: 4, January 7, 1984.
Reporting on the new home of the Vancouver Art Gallery.

Hemingway, Peter. "Winner Competition for Paris Opera House with Commentary." Canadian Architect 29 no.1: 16-25, January 1984.
A critical comment of Ott's design including numerous plans.

Hoffberg, Judith A. "Workshops in Toronto -Alive and Developing." Print News 5 no.6: 8-12, November/December 1983.
Describes the works of four print workshops in Toronto.

Kemp, Toby. "Disaster Assistance Bibliography: Selected References for Cultural/Historic Facilities." Technology & Conservation 8 no.2: 25-7, Summer 1983. Originally printed in Conservation Administration News no. 11, October 1982.
Contains many items related to libraries.

Lasker, David. "Skidmore, Owings & Merrill: Bigtime Architecture Comes to Winnipeg." Arts Manitoba 3 no.1: 56-61, Winter 1983.

Luckyj, Natalie. "Visions and Victories: Canadian Women Artists 1914-45." Artswest 8 no.10: 19-22, November 1983.

Mackay, Gillian. "Dancing into a Brighter Future." Maclean's 97 no.7: 63-2, February 13, 1984.
Erik Bruhn, the new director of the National Ballet of Canada would appear to be infusing new life into the company.

----- ----- "In Praise of the North Country." Maclean's 97: 58-9, January 23, 1984.
A brief review of the Art Gallery of Ontario's current exhibition The Mystic North curated by Roald Nasgaard.

Walker, Bill. "Canadian Architecture: Past, Present and Future." Fifth Column 3 no.3/4: 13-6, Summer 1983.

Walker, Richard W. "Disputed Tax Bill for Calder Estate." Artnews 20,22, November 1983.
It appears that the Canadian government tax office is not the only one interested in acquiring money from artists or artists' estates.

Mattison, David. "The World's Panorama Company." History of Photography 8 no.1: 47-8, January - March, 1984.
A brief account of a panoramic photography company based in Victoria, B.C. in 1861 which appears to have had a very short life. The author, David Mattison is at the Provincial Archives of B.C. and requests anyone with information about the company or its work to write to him.

Miller, Peter. "Contemporary Inuit Art." Arts Manitoba 3 no.1: 24-31, Winter 1983.

"Myth and Symbolism." Etudes/Inuit/Studies 7 no.1: entire issue, 1983.
Several articles are directly related to Inuit art. Copies of the issue may be obtained from: Etudes/Inuit/Studies, Departement d'Anthropologie, Universite Laval, Quebec, Quebec, G1K 7P4. $8.00 per issue.

O'Connell, Mildred. "Disaster Planning: Writing and Implementing Plans for Collections - Holding Institutions." Technology & Conservation 8 no.2: 18-24, Summer 1983.

Petersen, Toni. "The AAT: A Model for the Restructuring of LCSH." Journal of Academic Librarianship 9 no.4: 207-10, 1983.
An article on the Art and Architectural thesaurus and its relationship with Library of Congress subject headings. The thesaurus is now a unit of the J. Paul Getty Trust.

Pincus, Debra. "Magnificenza in the Museum Age the Vatican Collections on Tour." Vanguard 13 no.1: 10-5, February 1984.
A critical article on this spectacular show which toured the United States in 1983.

"Seems Everybody Wants a Rembrandt." Museogramme 11 no.8: 7, December 1983 - January 1984.
A short article on the recent wave of Rembrandt thefts concludes with a list of questions and situations which could and probably should be applied to libraries with especially valuable materials.

"The State of Art Librarianship." Drexel Library Quarterly 19 no.3: entire issue, Summer 1983. Single copies $8.00 plus $100 outside U.S.A.
All art librarians should read at least some of the articles in this special issue.

Thorpe, C. John. "Searching for Quality Along Nova Scotia's Main Streets." Bulletin (SSAC) 8 no.3/4: 7-9, Winter 1983.
One of two articles on urban renewal of the Main Street in small communities.

Van der Wateren, Jan. "Library Information Retrieval." RIBA Journal 90 no.11: 11 November 1983.
Describes briefly the planned computerisation of the British Architectural Library. It is foreseen that the Library's Databank will eventuall be available not only in Europe but also North America.

LIBRARY: _____

ADDRESS: _____

_____

_____

UNIVERSITY, PUBLIC, ART GALLERY & ART SCHOOL LIBRARIES. BUDGET FOR ART MATERIALS 1984

QUESTIONNAIRE

YOUR NAME: _____

LIBRARIANS:
In 1983, 17 ART GALLERY, UNIVERSITY AND ART SCHOOL LIBRARIES PARTICIPATED IN MY SURVEY OF BUDGETS FOR ART MATERIALS. IF YOU DID NOT RECEIVE A QUESTIONNAIRE LAST YEAR, YOU ARE INVITED TO ADD YOURSELF TO THE LIST FOR THE 1984 SURVEY. SIMPLY FILL OUT THE QUESTIONS BELOW. YOU WILL RECEIVE A COPY OF THE COMPLETED SURVEY.

1. TOTAL BUDGET 1983 / 1984 FOR ART AND ARCHITECTURE MATERIALS: $_____

2. IF TOTAL IS NOT AVAILABLE, PLEASE GIVE INDIVIDUAL BUDGETS:

   NEW BOOKS: $_____

   RETROSPECTIVE PURCHASES: MONOGRAPHS: $_____

   SERIAL BACKRUNS: $_____

   SUBSCRIPTIONS: $_____

   OTHER: $_____

3. DO THE FIGURES ABOVE EXCLUDE SOME CATEGORIES OF MATERIALS?

   REFERENCE BOOKS? _____ "RARE BOOKS? _____

   OTHER? _____ _____ _____

4. DO YOU HAVE ACCESS TO SPECIAL FUNDS, SUCH AS DONATIONS FROM INDIVIDUALS, CORPORATIONS, VOLUNTEERS, SSHRC GRANTS FOR THE PURCHASE OF ART MATERIALS?

   PLEASE GIVE DETAILS IF NOT CONFIDENTIAL:

5. (FOR COLLEGE AND UNIVERSITY LIBRARIES ONLY)

   NUMBERS OF STUDENTS (APPROX.) MAJORING IN:

   (PLEASE DO NOT INCLUDE TOWN PLANNING, OTHER ARTS)

	(UNDERGRADUATE)	(GRADUATE)
ART HISTORY:	_____	_____
STUDIO:	_____	_____
ARCHITECTURE:	_____	_____
OTHER:	_____	_____

6. WHAT AREA(S) OF YOUR COLLECTION IS(ARE) STRONG IN RESEARCH MATERIALS. IS THERE A PARTICULAR COLLECTION OF WHICH YOU ARE ESPECIALLY PROUD?

   (IN 10 WORDS OR LESS):

THANK YOU. PLEASE RETURN BY APRIL 1 TO: MARY F. WILLIAMSON, (FINE ARTS BIBLIOGRAPHER)
SCOTT LIBRARY, YORK UNIVERSITY
DOWNSVIEW, ONT. M3J 2R2

CANADIAN ART LIBRARIES (CARLIS) NEWSLETTER

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Vancouver, B.C. V6T 1Y3

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FINE ARTS DIVISION, UNIVERSITY OF B.C.

EXHIBITION CATALOGUES

SOME PROJECTED CHANGES IN THE PROCESSING OF OUR EXHIBITION CATALOGUES COULD RESULT IN THE PRODUCTION OF A CATALOGUE ON MICROFICHE.

IF THIS CATALOGUE WAS PRODUCED, WOULD ANY LIBRARIES WISH TO PURCHASE IT? THE CHARGE WOULD BE LESS THAN $10.00 WITH UPDATES BEING AVAILABLE AS THE PROJECT CONTINUED.

ANYONE INTERESTED IN THE PURCHASE OF THE CATALOGUE WHEN IT BECOMES AVAILABLE, PLEASE CONTACT MELVA J. DWYER, LIBRARIAN, FINE ARTS DIVISION, UNIVERSITY OF B.C., 1956 MAIN MALL, VANCOUVER, B.C. V6T 1Y3.

AN EXPRESSION OF INTEREST AT THIS TIME DOES NOT MEAN A FIRM COMMITTMENT TO PURCHASE.